

Piano • Vocal • Guitar

Crash Test Dummies

God Shuffled His Feet



PolyGram Music Publishing Group

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HAL•LEONARD

Crash Test Dummies

God Shuffled His Feet

- 2** *Afternoons & Coffeespoons*
- 8** *God Shuffled His Feet*
- 14** *Here I Stand Before Me*
- 19** *How Does A Duck Know?*
- 24** *I Think I'll Disappear Now*
- 32** *In The Days Of The Caveman*
- 38** *Mmm Mmm Mmm Mmm*
- 42** *Psychic, The*
- 47** *Swimming In Your Ocean*
- 52** *Two Knights And Maidens*
- 64** *Untitled*
- 56** *When I Go Out With Artists*

ISBN 0-7935-3561-1



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7777 W. Bluemound Rd. P.O. Box 13819 Milwaukee, WI 53213

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AFTERNOONS & COFFEESPOONS

Words and Music by
BRAD ROBERTS

Moderately fast

F

Bb/F

F

Bb/F

Csus

3fr

F

3fr

Csus

3fr

F

3fr

What Times May

is it that makes me just a lit - tle bit
when the day is like a play by
be if I could do a play by

Bb

Csus 3fr

F

quea - sy?
Sar - tre.
play - back,

There's a breeze that
When it seems a
I could change the

Csus 3fr

F

Bb

Csus 3fr

makes my breath-ing not so eas - y.
book-burn-ing's in per - fect or - der.
test re - sults that I will get back.

A♭ 4fr

D♭

E♭ 3fr

A♭ 4fr

I've had my lungs checked out with X rays.
I gave my doc - tor my de - descrip - tion.
I've watched the sum - mer eve - nings pass by.
I've smelled the I've tried to the
I've heard the

D♭

E♭ 3fr

Fm

hos - pi - tal hall - ways.
stick to my pre - scrip - tions.
rat - tle in my bron - chi.

D_b

F

B_b/D

Some - day I'll have

F/C



C



a dis - ap - pear - ing hair _ line.

F

B_b/D

F/C



Some - day

I'll

wear

py - ja - mas in the day -

C

1
B_b

time. _

Csus



2,3 Bb



F



Oh,

C



F



Bb



af - ter - noons -

will be mea-sured out,

Dm



Bb



C



mea-sured out,

mea-sured with -

cof

- fee - spoons -

F



Bb



To Coda ⊖

and T. S. El - i - ot.

6

C

F

Harmonica solo

B♭

Csus

B♭

Csus

F

D.S. al Coda

Solo ends

CODA F

C

F

Af - ter - noons _ will be



Bb

Dm

Bb

meas - ured out, _

meas - ured out, _

meas - ured with _

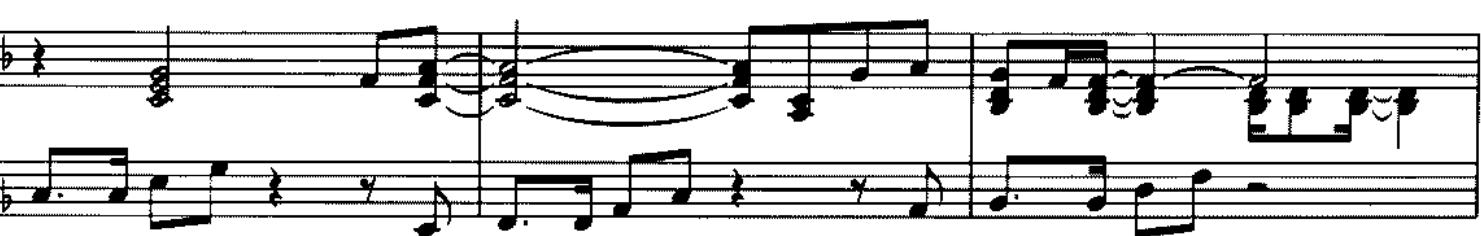


C

F

Bb

cof - fee - spoons _ and T. S. El - i - ot.



C

Bb(add2)



GOD SHUFFLED HIS FEET

Words and Music by
BRAD ROBERTS

Moderately

no chord

mf

D

Bm

Af - ter — sev - en days, — He was

G

D

A

D

quite tired, —

so God

said:

"Let _____ there — be a

Bm



G



Bm



G



day — just for pic - nics, with _ wine and bread.”

A



D



G



Em



He gath-ered up some peo-ple He had made, Cre-at-ed blan - kets _ and

D



G



S



laid back in the shade.

The peo - ple sipped their
“Once _____ there was a
peo - ple sat wait -

Bm



G

wine, _
boy _
ing _and what with God
out on their woke
blan -there, _ they asked Him
up _____ with
kets _ in the

D

A

D

ques - tions, like: Do _____ you have to
 blue hair. To him _____ it was a
 gar den. But God _____ said noth -

Bm

G

eat ____ or get your hair cut in
 joy, ____ un - til he ran out to the
 ing. ____ So, some - one asked Him, "I beg your

Bm

G

A

heav en? _____ And if your eye _____ got
 warm air. _____ He thought of how _____ his
 par don: _____ I'm not quite clear _____ a -

D G Em

poked out in this life,
friends would come to see;
bout what you just spoke.
would it be wait-ing up in
and would they laugh or had he
Was that a par-a-ble or a

D G A

heav-en with your wife?
got some strange dis-ease?"
ver-y sub-tle joke?"
God shuf-fled His

E A D

feet and glanced a-round at them. The

A E

peo - ple cleared their throats and stared right

This is a page of sheet music for a solo voice and piano/guitar. The vocal line is in soprano C-clef, and the piano/guitar part is in bass F-clef. The music is in common time with a key signature of one sharp (F#). The vocal part consists of two staves of music with lyrics. The piano/guitar part is indicated by three small chord diagrams at the top of each section: D, G, and Em. The lyrics describe a man's life, a mysterious figure, and a crowd's reaction.

Section 1: The lyrics are:

poked out in this life,
friends would come to see;
bout what you just spoke.
would it be wait-ing up in
and would they laugh or had he
Was that a par-a-ble or a

Section 2: The lyrics are:

heav-en with your wife?
got some strange dis-ease?"
ver-y sub-tle joke?"
God shuf-fled His

Section 3: The lyrics are:

feet and glanced a-round at them. The

Section 4: The lyrics are:

peo - ple cleared their throats and stared right

A

To Coda \oplus

I D

G

back at Him. So, He said:

2

D

G

C

D.S. al Coda

CODA \oplus

D

G

A

B

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 1 starts with a half note in the treble staff, followed by a measure rest. Measure 2 starts with a half note in the treble staff, followed by a measure rest. The bass staff in both measures consists of eighth-note patterns: in measure 1, it starts with a bass note followed by a eighth-note pair, and in measure 2, it starts with a bass note followed by a eighth-note pair.

A

B

HERE I STAND BEFORE ME

Words and Music by
BRAD ROBERTS

Moderately

Esus



A(add2)



My doc - tor told me that
Well, take my fin - gers,

mf

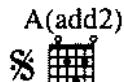


it was time for me to have my X - ray.
what do fin - gers real - ly mean to me?

F#m



Of course, I had man - y night - mares
Oh, you can eas - i - ly look them up



a - bout the fa - tal day.
in the dic - tion - ar - y.

The room was dark and ____ my
They call the dig - its ____ or
(D.S.) Harmonica solo

skel - e - ton was float - ing on the ____ wall.
tech - ni - c'ly they're known as the "pha - - lan ges."



My voice
My joints
My, my, con -
the

Solo ends





trem - bles down in - side me.
nect - ed up in - side me,
fu - ture lay be - fore me.

I'm
way
Hey,
trapped
down
hey,



G(add9)

way down in my bod - y.
deep in - side my bod - y.
deep in - side my bod - y.



I, I, I, _____ oh, here I stand be -



fore me, but some - thing's out of place here. _____ My mind's eye



is miss - ing from my bod - y.

Well, I know it's there,

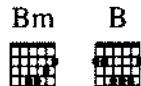


To Coda



but I can't see where.

2



B



E



My bones shine bright - ly, a map of my whole bod - y.



My vi - tal or - gan s just churn a - way in - side me. Some



day

they're go - ing to stop this mo - tion,



no chord

D.S. at Coda

and I'll be left with...



CODA



I can stare and stare,



but I can't see where.



HOW DOES A DUCK KNOW?

Words and Music by
BRAD ROBERTS

Moderately



How come How _____ does a duck know what di-rec - tion

I __ just smoke

and smoke and __ smoke

and curse ev - 'ry butt _ I

How come

I __ just smoke

and smoke and __ smoke

and curse ev - 'ry butt _ I



south is?
spit out?

And how to tell his wife from all the oth-er ducks?
All night long I grind my teeth and wake up when I cough.

F

C

You can cut a chick-en's head off,
per-son pulls a spi-der's leg out
You can put me in an iron lung

D

A

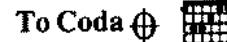
but it will keep on run-ning
to watch it keep on mov-ing
and I will keep on breath-ing

and
and
and



To Coda

1 F



How come all my bod - y parts -



F



so nice - ly fit to - geth - er?



F



All — my or-gans do-ing their jobs,

no help from.



Bb

2

Bb maj7

me! —

A Sa - tan

lives here on grain and earth, rain and air.

Bb

E

D.S. al Coda

CODA D A

You might be dead,
but you keep your head.

E

D5

Repeat and Fade

I THINK I'LL DISAPPEAR NOW

Words and Music by
BRAD ROBERTS

In a strong four ()

B_b  C  F 

mf



Csus  B_b  Csus  C 

mf

3



F  B_b  F 

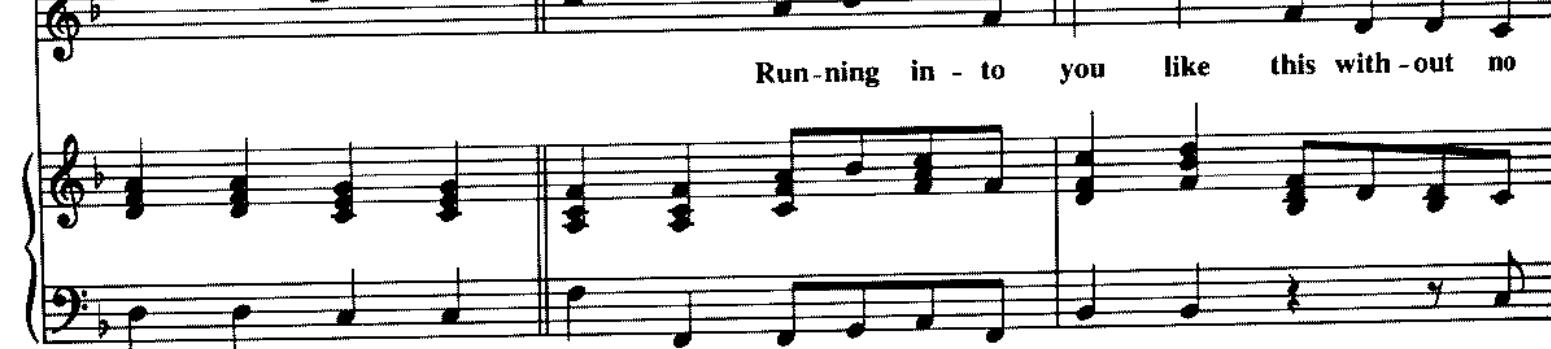
mf

3



Dm  C  F  B_b 

Running in - to you like this with - out no



F Dm C B_b

warn - ing is like catch-ing a sniff of te -

C F Dm B_b

qui - la in the morn - ing. But I'll try, I'll try to keep my food down.

F Dm Dm/C

That's quite an af - ter - taste that you've left now that

Gm C B_b

you're _____ not a - round. _____

Csus
3fr

C

S

F

You can just
I'll — buy a
Well, you can bet that

F/A

Bb

F

pre - tend we're not — in the same room.
fast car. I'll drive it fast — from here.
I'll for — get how it was then:

Dm

Csus
3fr

Bb

C

F

Well al-right, I'll just mos - ey to the bath - room.
There's a beach I have - n't seen — since — last year.
all the drives to your farm — for the week - end.

Dm

Bb

F

You flew by like a sum-mer va - ca - tion
It's far, but I like night drives;
But I've seen the swim-suit mag - a - zinesand you left me with
it just makes it
and I've smelled te -

Dm Dm/C Gm C

T. V. mov - ies and a mess - y kitch - en.
nic - er when I do ar - rive.
qui - la first _ thing in the morn - ing.)

Bb C F

I think I'll dis - ap - pear now,

Bb C 3

slip out side - ways. Just for a - while, but un - til

Am Dm

then, I'll stay in and sleep late. Ex -

This musical score consists of four staves of music for a voice and a guitar. The first staff begins in D major (Dm) and includes lyrics about movies and a mess. The second staff begins in B-flat major (Bb) and includes lyrics about thinking and disappearing. The third staff begins in B-flat major (Bb) and includes lyrics about slipping out sideways. The fourth staff begins in A major (Am) and includes lyrics about staying in and sleeping late. Chords are indicated above the staves, and a 3/4 time signature is used throughout.

Bb



Csus



To Coda

1

C



cuse me.

2

Csus



C



Gm



Aren't you going to

miss me?

Aren't you going to e - ven say — one

Dm



Bb



F



thing

to

me —

an - y - more?

Fsus2

B♭

C

F

B♭

C

Am

Dm

B♭

C

D.S. al Coda

The musical score consists of six staves of music for a solo instrument, likely guitar. Each staff is preceded by a chord diagram and a label indicating the chord. The chords are: Fsus2, B♭, C, F, B♭, C, Am, Dm, B♭, C, and D.S. al Coda. The music includes various note patterns, rests, and a measure number '3'.

CODA Csus

C

Gm

3fr

Aren't you going to

3

3

Gm

3fr

miss me?

Aren't you going to

F

Dm

B♭

e - ven say — one thing to me — an - y - more?

F

F5

Gm

3fr

Your ears are ring - ing

C Gm C

from me. You aren't _ going to e - ven say _ one

Dm B♭ F

thing to me _ an - y - more,

Dm B♭

one thing to me _ an - y - more.

F Fsus2 F

one thing to me _ an - y - more.

IN THE DAYS OF THE CAVEMAN

Words and Music by
BRAD ROBERTS

Moderately fast



When you go on camp-ing trips, you're stuck right out in na - ture.

mf



For - ag - ing the for - ests like a pri - mate.



Us - ing sharp - ened tools in - stead of hot - plates.

B

E

Your thumb and fore - fin - ger ____
 Some - times when I lie a - wake,
 when I fi - n'ly get to sleep,

F#

B

sup - posed to show you're not a wild beast.
 I hear the rain - fall on my tent fly.
 I dream in tech - ni - col - or.

G#m

4tr

B/F#

4tr

E

F#

4tr

You can hear their nois - es at night time.
 I think of all the in - sects that are sleep - ing,
 I see crea-tures come back from the Ice Age;

E  F# 

and They don't have to keep a cer - tain bed - time. —
 won - der if the an - i - mals are dream - ing? —
 a - live and be - ing fed in - side a zoo — cage. —

B 

G#m  B F#

See in the — shapes —

G#m  E F#

— of my bod - y left - o - ver

E  G#m  1 E 

parts from the — apes — and mon - keys.

8 

F#  2,3 E  F# 

In the days of the cave - man — and

G  Em  C 

mam-moths and gla - ciers, — bugs and trees were your

D  G 

food — then; — no py - ja - mas or





To Coda

doc - tors.

G♯m



F♯



B



D.S. al Coda

CODA

G

And



In the days of the cave - man

and

G 

Em 

C 

mam - moths and gla - ciers, — bugs and trees were your

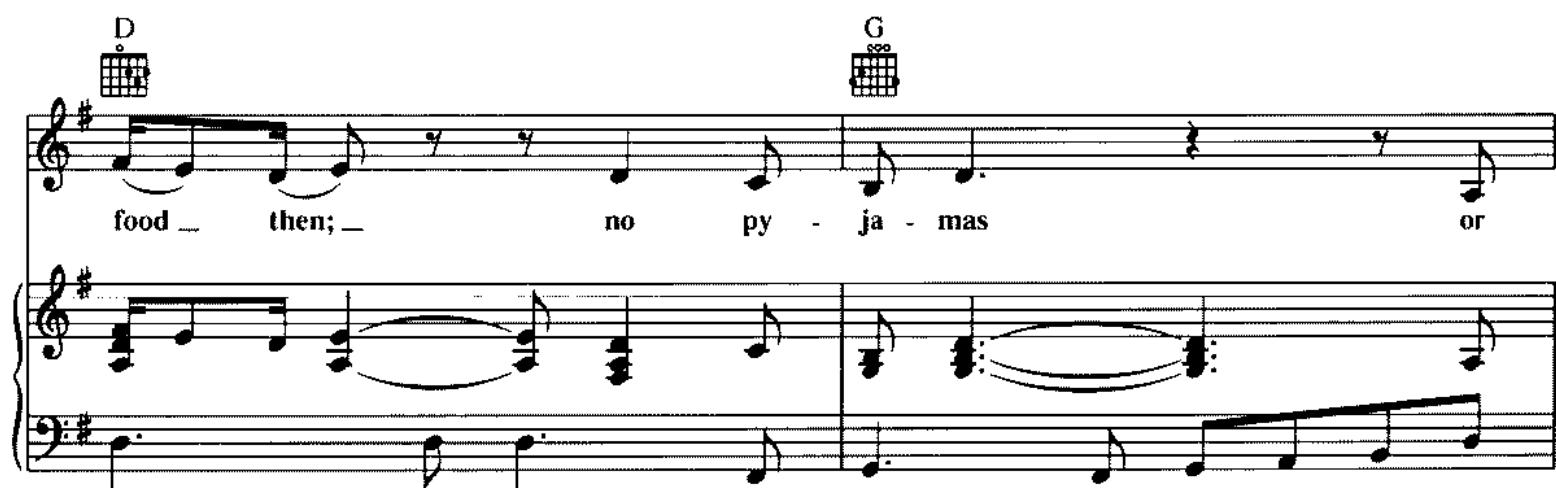
3 3



D 

G 

food — then; — no py - ja - mas or

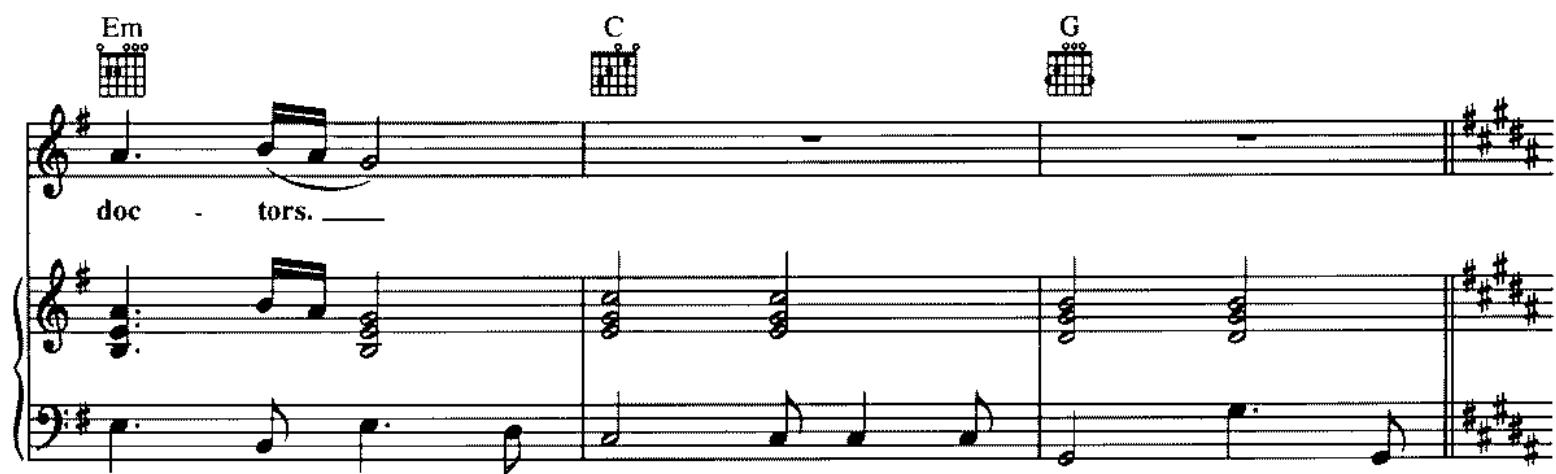


Em 

C 

G 

doc - tors. —



G♯m 

F♯ 

B 



MMM MMM MMM MMM

Words and Music by
BRAD ROBERTS

Moderately (not too fast)

Gm7
Dm7
Gm7
Dm7
A♭(add9)
B♭sus

mf

Once Once then there was this there was this there was this kid _____ who girl _____ who boy _____ whose

Ab

Eb

Bb

Eb

got in - to an ac - ci - dent and could - n't come to school, but
would - n't go and change with the girls _____ in the change room. And
par - ents made him come di - rect - ly home right af - ter school. And

Ab

Bb sus

Eb

when _____ he fin - 'ly came _____ back
when _____ they fin - 'ly made _____ her
when _____ they went to their _____ church

his hair had turned from black in - to bright -
 they saw marks o - ver her bod -
 they shook all o - ver the church.

Bb

white.
y.
floor.

He
She
He

This image shows a musical score for three voices: Soprano, Alto, and Bass. The score consists of three staves of music. The top staff is for the Soprano, the middle for the Alto, and the bottom for the Bass. The music is in common time (indicated by '4') and the key signature is B-flat major (indicated by 'Bb'). The lyrics 'white.' and 'y.' are placed under the Alto staff, and 'floor.' is placed under the Bass staff. The vocal parts are labeled 'He', 'She', and 'He' respectively. The score includes various musical markings such as rests, dynamic signs, and a fermata. The vocal parts are written in a cursive musical notation style.

B♭7/A♭

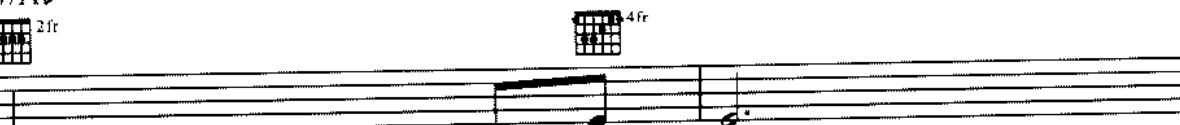
 2fr

A♭

 4fr

so _____
been _____
gone _____

hard. _____
there. _____
there. _____ }



Gm7



Dm7



Gm7



Dm7



Ab(add9)



Bb sus



Mmm mmm mmm mmm. Mmm mmm mmm mmm.

1 Ab(add9)



Bb sus



2,3

Ab(add9)



Bb sus



Gm7



Dm7



Mmm mmm mmm mmm.

To Coda ⊕

Gm7



Dm7



Ab(add9)



Bb sus



Ab(add9)



Bb sus



Mmm mmm mmm mmm.

Fm



Eb



Bb



Fm



But both girl and boy were glad that one kid had it

E♭

B♭

A♭(add9)

worse than __ that.

D.S. al Coda
(no repeat)

'Cause

CODA

A♭(add9)

B♭sus

Fm

E♭

B♭

Fm

E♭

B♭

A♭(add9)

3fr

1
E♭

3fr

2
E♭/G

3fr

Repeat and Fade

THE PSYCHIC

Words and Music by
BRAD ROBERTS

Moderately

mp

A C F A D Gsus2

D G

She _____ knows the
She _____ said her
What _____ does she

A D A D

fu vi - ture like the palm of your hand.
vi - sions were a bane in her life.
think _____ when she fore-tells a dis-ease?

G C D Gsus2

She knows your past like the lay of the be
 She could not con - trol them, they kept her up
 Would she keep it a se - cret if death stood be -

D A D D/F#^{re}

land. The first time she met me
 nights. I know what you're think - ing;
 fore me? What could some cards hold? I

G6 G D G

she saw right through me, some cards and a cane
 have n't been drink - ing. She knew things.
 Where is her foot - hold? Can I es - cape

that cut like a
what she sees? }

And she said, —

"All the years that have come to pass and all the years that shall be

I see here right be - fore me."

1
Gsus2
To Coda

D

2

D

Gmaj7 D(add9) G D A

Will there be

Bm Em7 A

earth - quakes and great tidal waves?

G6 D G

Can she see back to the di - no - saur

A D G

days? How can she fore - see just by

D

G

Em7

squint - ing at me? _____ And can she see me na -

Bm

Am

A

G

- ked in her mind's

eye?

D.S. al Coda

A

D

G/B

D/A

CODA

C

F

A

D

G

D

I see here

be - fore me.

rit.

SWIMMING IN YOUR OCEAN

Words and Music by
BRAD ROBERTS

Moderately slow

F(add2)



mf

C

Am



F

C



G

C

Am

When __ I'm sam pling from your bos - om,
When __ I kneel be fore your boun - ty,
And when you let me taste your fin - gers,



some - times I suf - fer from dis - trac - tions like: _____
some - times I won - der if there could be real - ly
I take them like fruit _____ and as I lin - ger, I _____

Fmaj7

Am

Why does God _____ cause things like tor - na -
U F O's _____ that come from oth - er
won der if _____ my seed will find pur -



- does and train wrecks? }
plan - et. in your soil. }
- chase



When I'm swim - ming in, when I'm swim - ming in your o - cean,

C

Am

float - ing a - loft on ____ creams and _ scent - ed lo - tion, well, ____

F

C

I can get pret - ty side - tracked. I hope you un - der - stand.

Am

F

To Coda ⊕

G

Dm7

G
GUITAR

Dm7
GUITAR

Musical score for G and Dm7 chords. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a single note on the first line. The Bass staff has a note on the first line. The Bass staff has a note on the first line. The score is divided into two measures by a vertical bar line.

B♭

D.S. al Coda

GUITAR

Musical score for B♭ chord. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a note on the first line. The Bass staff has a note on the first line. The Bass staff has a note on the first line. The score is divided into two measures by a vertical bar line.

CODA F
GUITAR

C
GUITAR

I can get pret-ty side - tracked.

I hope you un - der - stand.

Musical score for CODA F and C chords. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a note on the first line. The Bass staff has a note on the first line. The Bass staff has a note on the first line. The score is divided into two measures by a vertical bar line.

Am
GUITAR

Em
GUITAR

Musical score for Am and Em chords. The score consists of three staves: Treble, Bass, and Bass. The Treble staff has a note on the first line. The Bass staff has a note on the first line. The Bass staff has a note on the first line. The score is divided into two measures by a vertical bar line.

A musical score for piano and guitar. The top staff is a guitar staff in F major, indicated by a 'F' and a standard tuning diagram. The bottom staff is a piano staff in F major, indicated by a 'F' and a treble clef. The music consists of two measures. The first measure starts with a half note on the piano followed by a eighth-note pattern. The second measure starts with a half note on the piano followed by a eighth-note pattern. The piano staff has a bass clef and a 'F' key signature. The guitar staff has a standard tuning diagram.

A musical score for a three-part arrangement (vocals, bass, and drums). The top staff shows a treble clef and a 'C' chord, with a blank five-line staff below it. The middle staff shows a bass clef and an 'Am' chord, with a blank five-line staff below it. The bottom staff shows a bass clef and a drum set icon, with a blank five-line staff below it. The vocal and bass parts are shown in a rhythmic pattern of eighth and sixteenth notes, while the drums provide a steady bass line.

Music score for piano and guitar. The piano part (top) starts with a rest, followed by a half note on the first staff and a quarter note on the second staff. The guitar part (bottom) consists of a bass line and a treble line. The bass line has eighth-note patterns on the C and G strings. The treble line has eighth-note patterns on the A and E strings, with a fermata over the eighth note on the A string.

Am

Repeat and Fade

TWO KNIGHTS AND MAIDENS

Words and Music by
BRAD ROBERTS

With a heavy back beat

A(add2)

E

B(add4)



F#m7(add4)

2ft

D

E

Once there were two _____ knights and

A(add2)

Em

C#m

maid - ens.

They'd _____ walk to -

B

C

D

G

geth - er

out in the gar - - dens

in all kinds of weath - er.

Esus E F#m7 D E

The knights al - ways pes - tered the
knights took the po - tered tions at the
knights on - ly laughed at the

A Em C#m B

maid - ens to love them to - geth - er
glad - ly. They laughed at their vi - sions,
ti - gers; they thought they were vi - sions.

C D G E

out in the gar - dens and they could -
but out - side the gar - den den ti - gers -
Out in the gar - den den the maid ens -

A

E

To Coda ⊕

watch
smelled
watched

each oth - er.
them to-gether.
them to-gether.

The

F

G

C

F

maid - - - ens had oth-er plans for the two knights:

Am

B♭

C

they'd _____ give them po - - - tions

F

B♭

1

and make them see

dreams and lights.

The

D.S. al Coda

CODA

Am7

G/B

C

F

Am

but for the two knights.

Bb

C

F

Ah, but for maid - ens who gave to them

Bb

F

Bb

dreams and lights.

WHEN I GO OUT WITH ARTISTS

Words and Music by
BRAD ROBERTS

Moderately

When

Bm



I go out with art - ists, —
I were Da - vid Byrne, —

F#m



they talk a - bout lan - guage and the cub - ists and the da - daists and I
I'd go to gal - ler - ies and not be too con-cerned. Well, I would

Bm



E



D



try have to catch their mean-ings
a cup of cof - fee

and keep up with
and I'd find my sur -

E

A

E

A

all of their mar - tin - is.
round-ings quite a - mus-ing. And

I don't know which
peo - ple would ask me

should be my fa - v'rite
which were my fa - v'rite

paint

- ings. }

F#m

E

D

If I could see, if I

paint

- ings. }

could see, if I could

see all the sym-bols,

un-lock what they mean, -

A

F#m

D

A

may - be I could, may - be I could, may - be I could meet the art - ists and

F♯m

C

get to know them per - son - al - ly.

E

A

I

E

If

What if the art - ists ran the T. V?

A

E

C♯m

A

B

E

A

B

C♯m

All the ads would be for fine scotch or whis - key:

Glen - fid - dich,

B

A

E

Glen - li - vet, —

the whole sin - gle malt —

fam - i - ly. —

A

D

F♯m

D

A5

5fr

no chord

A5

5fr

no chord

C

E

B

E

C#m

4fr

The art - ists of the

F#

G#m



fu - ture

will make up new things — and

E

B

C#m



dif - f'rent no - men - cla - tures. And they'll stand a - mongst their

F#

E

F#

B

pic - tures

and they'll sing

and laugh and quote from scrip - tures. And —

F#

B

E

when they go home, they'll dream of brill - iant paint - ings.

G♯m



F♯



E



If I could see, if I could see, if I could

B

G♯m



see all the sym - bols, un - lock what they mean, —

E

B

may - be I could, may - be I could, may - be I could meet the art - ists and

G♯m



E



get to know them per - son - 'lly. If I could see, if I could see, if I could

B

G♯m

E

see all the sym-bols, un-lock what they mean, — may-be I could, may-be

B

I could, may - be I — could meet the art - ists and

D

F♯

get to know them per-son - al - ly.

B

G♯m

D

E

B

UNTITLED

Words and Music by
BRAD ROBERTS

Freely

With Pedal

A musical score for guitar and piano. The top staff shows the guitar part with chords A/C# (G7), D, A, Em, and A. The bottom staff shows the piano part with a bass line and chords. The piano part ends with a fermata over the last note.

A musical score for 'The Star-Spangled Banner' featuring a vocal line and a piano accompaniment. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The score is divided into five measures, each starting with a chord symbol above the staff: G (two sharps), D (one sharp), E (no sharps), A (no sharps), and E (two sharps). The vocal line consists of eighth and sixteenth note patterns, while the piano accompaniment provides harmonic support with eighth and sixteenth note chords.

*Afternoons & Coffeespoons
God Shuffled His Feet
Here I Stand Before Me
How Does A Duck Know?
I Think I'll Disappear Now
In The Days Of The Caveman*



*Mmm Mmm Mmm Mmm
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Swimming In Your Ocean
Two Knights And Maidens
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ISBN 0-7935-3561-1



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